

MONTEREY

SYMPHONY



80 YEARS

2025-2026 SEASON

JAYCE OGREN, MUSIC DIRECTOR

SAXOPHONE CONCERTO

MACKREY



Symphony No. 2

Rachmaninoff

OCTOBER 18 & 19, 2025

SUNSET CENTER, CARMEL

Sponsored by
Lee and Shirley Rosen

Jayce Ogren, Music Director and Conductor
Timothy McAllister, saxophone

The Star-Spangled Banner
[running time 3']

Music by John Stafford Smith (1750-1836)
Lyrics by Francis Scott Key (1779-1843)

Anemology [20']
Commissioned with the Seattle Symphony
and the Utah Symphony

Steven Mackey (b. 1956)

- I. *Spindrift*
- II. *Soughing*
- III. *Aeolian Howl*

———— INTERMISSION [20'] ————

Symphony No. 2 in E minor [50']

Sergei Rachmaninoff (1873-1943)

- I. **Largo – Allegro moderato**
- II. **Allegro molto**
- III. **Adagio**
- IV. **Allegro vivace**

The October concert will be rebroadcast on KAZU's HD2 Classical station
on November 8th and 9th, 2025, both at 4 PM.

Timothy McAllister

SAXOPHONE



Today's most celebrated classical saxophonist **TIMOTHY McALLISTER**

is an acclaimed soloist, soprano chair of the GRAMMY® winning PRISM Quartet, and champion of contemporary music credited with over fifty recordings and two hundred premieres of new compositions by eminent and emerging composers worldwide. McAllister has appeared with more than forty of the world's most prominent orchestras in over twenty countries, from the Chicago Symphony Orchestra to the BBC Symphony Orchestra at the Proms. Following his premiere of John Adams's Saxophone Concerto with the Sydney Symphony Orchestra under the baton of the composer, he performed the Concerto and Adam's *City Noir* on the 2015 GRAMMY® Award-winning recording with the St. Louis Symphony and David Robertson. His recent recordings of Kenneth Fuchs's Saxophone Concerto, *Rush*, with JoAnn Falletta and the London Symphony Orchestra and his reprise of *City Noir* with the Berlin Philharmonic under Gustavo Dudamel both appeared on 2019 GRAMMY® Nominated albums, with the Fuchs winning for "Best Classical Compendium." Recent performances included the China Premiere of the Adams Saxophone Concerto with Edo de Waart and the Hong Kong Philharmonic and the Belgium Premiere of Guillaume Connesson's Saxophone Concerto: *A Kind of Trane* under Stéphane Denève and the Brussels Philharmonic, on the Deutsche Grammophon label.

As guest soloist, other recent engagements include the symphonies of Albany, Buffalo, Detroit, Houston, Indianapolis, Milwaukee, Seattle, St. Louis, among many others. In 2022, he premiered John Corigliano's *Triathlon: Concerto for Saxophonist and Orchestra* with Giancarlo Guerrero and San Francisco Symphony to widespread acclaim. 2023 featured the U.S. Premiere of Tyshawn Sorey's *Adagio (For Wadada Leo Smith)* for alto saxophone and orchestra with the Atlanta Symphony Orchestra.

A widely-respected teacher of his instrument, McAllister is Professor of Saxophone at the University of Michigan School of Music, Theatre and Dance, and he appears at summer festivals and courses worldwide. He holds degrees from the University of Michigan, having studied with legendary saxophonist, Donald Sinta.

Program Notes

By Christopher Anderson-Bazzoli

October 18-19, 2025 – Concert Synopsis

THE SUMPTUOUS THEMES OF A RUSSIAN ROMANTIC unite with rock-infused saxophone riffs in our stirring season opener. Rachmaninoff's supremely melodic Symphony No. 2 returns after Jayce Ogren made his brilliant Monterey Symphony debut with it in the spring of 2022. Trailblazing saxophonist Timothy McAllister also returns for the world premiere of *Anemology*, a concerto by GRAMMY-winning American composer Steven Mackey (whose *Turn The Key* we heard in Jayce's debut season). Born from his background as a rock guitarist, Mackey's music spins improvisatory motifs into large-scale works both grooving and dramatic.

Anemology (2025) Commissioned with the Seattle Symphony and the Utah Symphony

Steven Mackey (b.1956)



GRAMMY-winning composer Steven Mackey describes his musical DNA as a combination of Igor Stravinsky and Led Zeppelin. Mackey's composition training gave him a foundation in modernist techniques and the post-war avant-garde. He forged a unique voice by incorporating his early experience as a rock guitarist – embracing “blue” notes and free improvisation. This hybrid led to large scale works for electric guitar and ensemble, many of which Mackey performs himself. Notable examples include *Troubadour Songs*, a microtonal work for electric guitar and string quartet, and *Tuck and Roll*, a concerto for electric guitar and orchestra. Monterey Symphony performed his orchestral work *Turn the Key* in 2022.

Commissioned by the greatest orchestras and chamber ensembles around the world, Mackey has received several awards from the American Academy of Arts and Letters, a Guggenheim Fellowship, and a Kennedy Center Friedheim Award, among others. Since 1985 Mackey has served as a professor of music at Princeton University where he teaches composition, theory, twentieth century music, improvisation, and a variety of special topics.

Mackey provided the following program note for *Anemology*:

“Many composers are focused on sound, which is understandable since the common definition of music is “an art of sound in time.” (Dictionary.com). I like sound as much as the next composer, probably more than the average civilian, but it is the “in time” part that has preoccupied me. Or more specifically, the movement of sound through time.

It seems improbable that a vibrating column of air directed by a saxophonist through a brass tube to produce varying frequencies at varying intervals of time could make us feel anything ... other than a breeze. The small movements of our ear drum can be assembled by the brain into a vivid sense of motion at varying speeds across varying topographies in varying viscosities and through portals to surprising new dimensions – an epic journey with concomitant emotional ups and downs along the way. The illusion of movement in music is magic!

Woodwinds including the saxophone are generally capable of speed, agility and a variety of color; and Tim McAllister, *Anemology*’s dedicatee, possesses a rare and special virtuosity which I’ve become familiar with through various collaborations over the past 20 years. His playing howls, grooves, flutters and flows like the wind.

Anemology, the science, is the study of air movement ... and so is music. Music and wind are invisible except for the movement they cause. Anemology celebrates movement.

P.S. Writing this program note on the return flight from a ski trip brings to mind how two of my lifelong passions – skiing and music – have influenced each other. They are frequently metaphors for each other, and at the core they share a joy of motion and a dance with invisible forces like wind, gravity and tonality.”



Symphony No. 2 in E minor (1908) **Sergei Rachmaninoff (1873-1943)**

“Music is the sister of poetry and her mother is sorrow,” Sergei Rachmaninoff once wrote. “I am burdened with a harvest of sorrow.” With this observation the composer seems to define his music’s essence: an ineffable longing and fatalism born of an artist who lived a life in exile from the homeland he loved. After Russia’s October Revolution of 1917, the eminent pianist, composer, and conductor lost his livelihood and

property and subsequently fled to the United States – first settling in New York and ultimately Los Angeles. All the way until his death in 1943, Rachmaninoff never learned English fluently. In his personal life and in his music, Rachmaninoff’s heart never left Russia.

In a time of radical musical innovation, Rachmaninoff stayed firmly rooted in the Late

Romantic style of Russian predecessors like Tchaikovsky. Similar to his Italian contemporary Ottorino Respighi, Rachmaninoff eschewed modernism and embraced his country's musical heritage by incorporating ancient religious chants. As a child, Rachmaninoff attended services of the Russian Orthodox Church in Novgorod (near St. Petersburg) where the sound of tolling bells and resonant choirs made a lasting impression. In the case of choral works like *Vespers*, Rachmaninoff transcribed chants directly. In instrumental works like the Symphony No. 2 in E minor, he crafted themes that utilize the chants' unique scales (or "modes") and evoke their solemn character.

The Symphony No. 2 begins with a brooding motif in cellos and basses whose descending step-wise motion recalls the *Dies Irae* ("Day of Wrath") chant. Rachmaninoff spins the motif into a complex web of rising and falling gestures culminating with an opulent, soaring theme in the violins. The spotlight stays on the violins through the lively *Allegro moderato* ("moderately fast") section with a new minor-key theme that builds to a cataclysmic statement for brass and percussion. The energy dissipates for a reappearance of the Largo ("slow") introduction leading to an extended coda that interweaves previous themes.

The second movement, *Allegro molto* ("very fast"), has a rapid pulse initiated by assertive French horns playing a new variation of the *Dies Irae*. A solo clarinet calms the atmosphere to reveal a yearning second theme in the violins. The horns announce a return to the heart-racing opening followed by a cymbal crash that ignites an imitative, fugal sequence for strings.

The third movement, *Adagio* ("slowly"), opens with two melodies that Rachmaninoff gives an indelible Russian pathos – first heard in violins and then in solo clarinet. The two themes become intertwined in an extended, poignant reverie that slowly builds in intensity. The energy calms with a series of fleeting solos in French horn, solo violin, English horn, and flute, and ends in a dark statement in the violas.

In a time of radical musical innovation, Rachmaninoff stayed firmly rooted in the Late Romantic style of Russian predecessors like Tchaikovsky.

The fourth movement, *Allegro vivace* ("fast and lively"), has a heroic, swashbuckling feel featuring a more aggressive version of the first movement's brooding cello motive. The romantic *Adagio* theme makes a reappearance in the violins with imitative answers in the cellos. The fast tempo returns in an animated section (reminiscent of the scherzos of Mendelssohn) leading to a climactic ending of thunderous percussion and virtuosic orchestral flourishes.

Rachmaninoff's Symphony No. 2 premiered on January 26, 1908 at St. Petersburg's Mariinsky Theater, conducted by the composer. In stark contrast to his poorly-received Symphony No. 1 in 1897, the Symphony No. 2 received widespread praise and reestablished Rachmaninoff as one of Russia's finest symphonists.

Christopher Anderson-Bazzoli

MUSICOLOGIST



Christopher Anderson-Bazzoli's innovative compositions for the concert stage, his deeply-felt scores for the studio and indie film worlds, and his skilled musical direction for artists from across the pop music spectrum earned him a reputation as a musician with a collaborative spirit and a broad vision.

His current release, *Continent's End*, received "Critic's Choice" from *Opera News*. The nine-song concert work for mezzo-soprano and piano on poems by California iconoclast Robinson Jeffers (1887-1962) "perfectly embodies with its unpredictable harmonic twists and turns and its multi-tonality Jeffers' hyper-masculine, pantheistic, often erotic poetry"

(*Raphael's Music Notes*). Nominated for an Emmy Award at age twenty-one, Anderson-Bazzoli composed scores for twenty feature and short films including the Venezuelan thriller *Ellipsis* (Fox) and the technology documentary *Revolution OS* (7th Art), among others. He received a Sundance Composer Fellowship and served as copyist, music librarian, or orchestrator on over three hundred films and TV shows including Disney's *Encanto*, *The Lion King* (2019), and *Top Gun Maverick*. As a conductor he worked with top recording artists Michael Bublé, Dr. Dre, Christina Aguilera, and She & Him (Zoëy Deschanel and M. Ward) and served as editor and copyist for eminent composer-conductor Esa-Pekka Salonen.

While growing up in Pacific Grove, California, Christopher Anderson-Bazzoli learned tuba at age eleven, graduated from Stevenson School, and later earned a B.A. in Tuba and an M.A. in Music Composition from UCLA. In 2022 he relocated from Los Angeles to Carmel with his wife Donna Eshelman, a neuromuscular therapist and choreographer.



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